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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**STYLISTIC ELEMENTS IN THE MUSICAL
COMPOSITIONS OF EMIN SABITOGU**

Specialty: 6213.01 – Musical art

Field of science: Art study

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Baku – 2023

The work was performed at the Department of Musical Studies at the Baku Academy of Choreography.

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GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance and degree of scientific development of the topic.

Throughout history, a paramount endeavor in the conservation and advancement of a nation's musical culture has been the profound and all-encompassing examination of the artistic legacy left behind by eminent composers. In the extensive chronicle of Azerbaijani composers' evolution spanning centuries, the scrutiny and exploration of the musical legacy of gifted composers assume particular significance. This is because the national school of composition within Azerbaijan stands as one of the most exceptional phenomena within the realm of global academic music. The inherent amalgamation of vibrant elements from the rich tapestry of national traditional music, combined with the time-honored traditions of global classical music, has emerged as the principal and, in many respects, defining hallmark of the Azerbaijani school of composition. This foundational synthesis, pioneered by the eminent Uzeyir Hajibeyli, consistently manifests itself uniquely in the creative endeavors of each individual Azerbaijani composer. From this perspective, the scholar's engagement with the exploration of a specific facet within the oeuvre of a given Azerbaijani composer continues to be a paramount endeavor within the realm of national musical scholarship and cultural heritage.

The songwriting legacy of composer E.Sabitoglu holds a distinguished place among the cherished symbols of Azerbaijani musical art. Through his compositions, one can readily discern the profound beauty and excellence inherent in the music crafted by the Azerbaijani people and their exceptional individual proponents. When one listens to Sabitoglu's songs, indifference becomes an impossibility. Simultaneously, every Azerbaijani perceives each of E.Sabitoglu's songs as immediately cherished and intimately familiar. This connection is rooted in the composer's profound alignment of his musical language with the rich tradition of Azerbaijani musical art. In the creation of his musical compositions, characterized by a vivid and readily distinguishable composer's identity, E.Sabitoglu articulates the language of musical symbols that resonate with familiarity, closeness, and understanding for all those who have been born and raised in our nation.

The extensive popularity of E. Sabitoglu's songs, coupled with the profound affection for his works, exhibited by both experts and everyday listeners, has repeatedly prompted researchers to delve into the exploration of the composer's songwriting. Among such investigations, the noteworthy works of I.Efendiyeva¹, J.Mahmudova², R.Zohrabov³, F.Alizadeh⁴. Yet, to date, there remains a conspicuous absence of comprehensive scholarly investigations that thoroughly encompass the stylistic attributes of the songs composed by E.Sabitoglu, as featured across five distinct collections.

Research Object and Subject. The **object** of this scientific study encompasses all the songs composed by E.Sabitoglu, which are featured in his five collections: “Lirik mahnılar” (Lirik mahnılar), “Dərələr” (Dereler), “Bakı, sabahın xeyir” (Bakı, sabaxin xheyir), “Gözümdə Leylisen” (Gozumde Leylisen), and “Nə gözəldir Azərbaycan” (Ne gozeldir Azerbaijan).

The subject of the presented scientific research involves a thorough examination of the stylistic attributes within the songs composed by E.Sabitoglu, as found in his five collections.

The purpose and objectives of the study. The purpose of this scientific work is to conduct an in-depth and comprehensive examination of the stylistic features present in the songs composed by Emin Sabitoglu, which are included in his five collections.

In alignment with the aforementioned purpose, the primary **objectives** of the study were as follows:

- to determine the thematic content and genre palette of E.Sabitoglu's songs included in his five collections;
- to investigate the characteristics of the structural organization found within the composer's songs;

¹ Əfəndiyeva, İ.M. Emin Sabitoğlu / İ.M.Əfəndiyeva. – Bakı: Şərq-Qərb, – 2014. – 24 s.

² Mahmudova, C.E. Emin Sabitoğlu / C.E.Mahmudova. – Bakı: Şərq-Qərb. – 2016. – 145 s.

³ Zöhrabov, R.F. Bəstəkarlarımızın portreti / R.F.Zöhrabov. – Bakı: Gənclik, – 1997. – s.71-75.

⁴ Əlizadə, F.A. Bəstəkar Emin Sabitoğlunun portreti: Emin Sabitoğlunun yaradıcılığı haqqında // – Bakı: Qobustan, – 1981. № 2, – s.74-76.

–to analyze the principles governing the interaction between poetic and musical forms in E.Sabitoglu's songs;

–to conduct a thorough examination of the key elements comprising the composer's musical language;

–identifying the stylistic attributes of the melodic language found in E.Sabitoglu's songs, with particular emphasis on the intricacies of melodic intonation, determining the roots of Azerbaijani traditional music within the melodic intonation of the songs, unveiling the principles governing the dramatic structuring of melodies within E.Sabitoglu's compositions;

–to investigate the modal and tonal foundation present in the songs composed by E.Sabitoglu;

–to conduct a comprehensive analytical examination of the distinctive traits pertaining to the metrical and rhythmic structure within E. Sabitoglu's songs;

–to explore the characteristics of intonation interaction between the piano and vocal components in E.Sabitoglu's songs.

Research methods. The methodology employed in this research is founded upon the scientific advancements and international scholarly literature. The purpose and objectives delineated above have guided the selection of the methodological foundation for the presented scientific investigation. Given that the primary aim of this dissertation is to conduct a thorough and extensive examination of the stylistic attributes within the compositions of composer Emin Sabitoglu, the methodology employed in our research is comprehensive analysis. The selection of an integrated analytical approach as our research methodology stems from its broad capacity to explore the subject of study in a profound and all-encompassing manner. It is worth noting that within the research process, theoretical analytical analysis assumes a primary role, particularly when investigating aspects of structural organization and discerning the stylistic characteristics of elements within the composer's musical language. The primary source for the research methodology, particularly regarding the examination of the mode-tonal basis in E.Sabitoglu's songs, was the seminal work of the renowned U.Hajibeyli, titled “Fundamentals of Azerbaijani Folk Music”⁵. The

methodological foundation for investigating the issue of the principles governing the interaction between poetic and musical forms in E.Sabitoglu's songs was established through the scholarly research of J.Mahmudova⁶.

In furthering the exploration of the aforementioned topics, this dissertation research draws upon the foundational works of esteemed domestic musicologists, including U.Hajibeyli, M.Ismayilov, B.Huseynli, I.Abezgauz, E.Abasova, J.Mahmudova, G.Abdullazade, E.Babayev, R.Zohrabov, I.Efendiyeva, T.Mamedov, G.Mahmudova and numerous others.

Equally significant in the methodology of this research are the substantial scholarly contributions of foreign researchers. These include the scholarly works of B.Asafiyev, V.Bobrovsky, V.Vasina-Grossman, Kholopova, V.Zuckerman, L.Mazel, S.Svetlanova and various other notable researchers.

The primary propositions presented for defense are as follows:²

- the stylistic originality evident in the song compositions of composer Emin Sabitoglu;
- the thematic and genre diversity observed in E.Sabitoglu's songs;
- the manifestation of stylistic elements from Azerbaijani music of the oral tradition within the composer's songwriting;
- the examination of how the composer's songwriting aligns with the traditions of Azerbaijani composition;
- the stylistic unity present in E. Sabitoglu's song compositions, as validated by the coherence of intonation, meter-rhythmic patterns, modalities, and structural elements across works created at different stages of the composer's creative journey;
- the profound significance of E. Sabitoglu's song compositions in advancing the development of the song genre within Azerbaijani composers' creative endeavors.

⁵ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Şərq-Qərb, – 2019. – 360 s.

⁶ Mahmudova, C.E. Azərbaycan xalq və bəstəkar mahnılarının mətn xüsusiyyətləri / C.E.Mahmudova. – Bakı: ADPU. – 2014. – 122 s.

The Research's Scientific Novelty. As previously mentioned, the vibrant, unique, beloved, and widely recognizable song compositions by composer E.Sabitoglu have been a subject of research interest for domestic musicologists on multiple occasions. Simultaneously, a profound and comprehensive exploration of the stylistic attributes within E.Sabitoglu's songs, as featured in the aforementioned collections, has never before been the primary objective of scientific research. **The scientific novelty** of the presented **research** lies in the fact that, for the first time, the primary objective of scientific inquiry within this study has been the comprehensive exploration of the stylistic attributes within E.Sabitoglu's songs, thus marking a pioneering endeavor in this domain. For the first time, the songs of E. Sabitoglu included in his collections undergo a focused analysis of critical elements of musical language, including melody, mode, rhythm, and meter. Moreover, a distinctive feature of the presented dissertation is the inaugural emphasis placed on the examination of the structural organization of songs, the nuances surrounding the interplay of musical and poetic forms within these compositions, and the intricacies concerning intonation interaction between the piano and vocal components in E. Sabitoglu's songs. Furthermore, building upon the comprehensive analysis conducted, this research marks the first endeavor to distill conclusions regarding the most distinctive stylistic attributes of the composer's songs concerning individual elements of musical language, work structure, the dynamics of interaction between the musical and poetic forms of vocal miniatures, and the role of the piano accompaniment within the composer's compositions.

Theoretical and practical significance of the research. The theoretical import of this study is underscored by its pioneering exploration of the intricate facets pertaining to the songs of E.Sabitoglu, encompassed within his quintessential five collections, thus constituting the central focus of scholarly investigation. Furthermore, it is noteworthy that contemporary scientific inquiry has shifted its focus towards exploring pivotal facets, namely the intricate structural arrangement of melodic elements and the intricate dynamics pertaining to intonational synergy between piano and vocal components. This endeavor serves to

augment the corpus of scholarly investigations undertaken by Azerbaijani musicologists, specifically dedicated to the oeuvre of Azerbaijani composers. As articulated at the outset, such contributions are paramount in fostering the evolution of indigenous musical culture and the advancement of musical scholarship.

The practical import of this research is contingent upon the potential application of empirically grounded findings derived from this study in forthcoming scholarly endeavors dedicated to the examination of E. Sabitoglu's songwriting creativity. Additionally, the methodology and findings of this research can be applied in studies dedicated to specific facets of national compositional creativity. It is imperative to highlight that the materials presented in this research hold the potential to serve as foundational elements for the development of educational programs within subjects closely aligned with the exploration of Azerbaijani compositional creativity.

Approbation and application. The dissertation underwent a review and was discussed at a meeting of the Department of Musical Subjects at the Baku Choreographic Academy. It received approval and was subsequently recommended for defense.

The author of the study has disseminated key findings and specific conclusions through articles published in reputable scientific journals, both domestic and foreign, which are endorsed by the Higher Attestation Commission. Additionally, these findings have been shared in presentations at international and national conferences.

Name of the institution where the dissertation was completed. The dissertation research was conducted at the Department of Musical Subjects within the Baku Choreographic Academy.

The volume of the structural sections of the dissertation and the overall work, in terms of content, is determined by the stated goals and objectives of the research. The dissertation is structured into several sections with the following page lengths: the total volume – 171 pages (244355 characters), the introduction spans 7 pages (equivalent to approximately 10106 characters), Chapter I extends over 79 pages (98965 characters), Chapter II encompasses 74 pages (equivalent to roughly 119328 characters), and the conclusion consists of 9 pages (approximately 14274 characters). Additionally, there are

sections for the list of references and an appendix. These divisions and page lengths are aligned with the specific goals and objectives of the research.

MAIN CONTENT OF THE RESEARCH

The Introduction of the dissertation serves several key purposes. It provides a rationale for selecting the research topic and underscores its relevance within the academic domain. Additionally, the Introduction defines the research's overarching goal and objectives, outlines its scientific novelty, elucidates the chosen research methodology, and assesses the extent of scientific development within the chosen topic. Furthermore, the Introduction presents essential information regarding the principal propositions to be defended, elucidates the theoretical and practical significance of the research, outlines the methodology employed for testing the research, and provides an overview of the dissertation's structure and overall scope.

Chapter 1, titled “**General Characteristics of the Song Creativity of Composer Emin Sabitoglu**”, delves into critical aspects of the research. It is dedicated to examining the creative profile of the composer, exploring the themes prevalent in his work, elucidating the genre foundation underpinning his songs, dissecting their structural composition, and dissecting the principles governing the interaction between poetic and musical forms within his vocal miniatures. **Chapter 1** is subdivided into three distinct paragraphs, each addressing specific facets of the research topic.

Paragraph 1.1, titled “**Imaginative Content and Genre Palette of Emin Sabitoglu’s Songs**”, accentuates the abundance of thematic content within the composer’s songs and delves into the foundation of their various genres.

Emin Sabitoglu, the prominent Azerbaijani composer, hails from a lineage of intellectuals who have made substantial contributions to the advancement of national culture and the arts. Notably, the composer's father is the esteemed Azerbaijani writer Sabit Rahman, from whom Emin Makhmudov derived his creative pseudonym. Undoubtedly, his family has played a pivotal role in shaping the composer's identity and

creative development. Another pivotal phase in E.Sabitoglu's life unfolded during his tenure as a student at the Azerbaijan State Conservatory, where he embarked on his compositional journey under the tutelage of the illustrious Gara Garayev. Additionally, E.Sabitoglu pursued his compositional studies at the Moscow State Conservatory named after P.I. Tchaikovsky, where Yuri Shaporin served as another influential composition instructor.

Following the completion of his education, E.Sabitoglu embarked on a diverse range of professional pursuits. Apart from his prolific work as a composer, he also dedicated many years to teaching at his alma mater, the Baku Conservatory. Additionally, Sabitoglu ventured into the realm of music editing, serving as a music editor at the “Azerbaijanfilm” film studio. E. Sabitoglu held the esteemed position of Artistic Director at the Azerbaijan State Philharmonic for an extended period. Notably, the final phase of his life was marked by his relocation to Turkey.

Throughout his illustrious creative career, E.Sabitoglu demonstrated versatility by exploring various musical genres. His oeuvre encompasses a diverse range of compositions, including symphonic works, three cantatas, chamber instrumental pieces, and music composed for both films and theatrical performances. Nevertheless, at the core of his artistic legacy lies a substantial body of work comprising several hundred songs, each characterized by its own distinct thematic content. Simultaneously, the essence of songfulness permeates every genre that the composer explored, leaving an indelible mark on all of his compositions without exception.

The focal point of our scholarly investigation resides within the oeuvre of composer E.Sabitoglu, specifically emphasizing those musical compositions which have been incorporated into the composer's diverse collections. Emanating from distinct publication years, a total of five such compilations have been disseminated: “Lirik mahnılar” (Lirik mahnılar)⁷, “Dərələr” (Dereler)⁸, “Bakı, sabahın xeyir” (Bakı sabahın heyir)⁹, “Gözümdə Leylisən” (Gozumde Leylisan)¹⁰, “Nə gözəldir Azərbaycan” (Ne gozaldir Azerbaijan)¹¹. As elucidated through our analysis, it becomes evident that the aforementioned compilations authored by E. Sabitoglu exhibit

variances among themselves, encompassing disparities in both their compositional scope and thematic substance. Simultaneously, it is discernible that there exist recurring stylistic attributes concerning the figurative essence of vocal miniatures and their fundamental genre underpinnings, which are inherent across all musical compositions featured within the composer's collections.³

E.Sabitoglu's repertoire boasts a remarkably diverse thematic spectrum. Within the composer's vocal miniatures, the foremost prominence is accorded to the domain of lyrical expression, which is deftly rendered in a multifaceted manner by the composer. In these musical opuses, one encounters a vibrant and indelible array of emotions, spanning the entire spectrum of love and lyrical motifs, along with evocative depictions of nature's myriad facets. Concurrently, the themes of patriotism and the exaltation of labor achievements assume no less significance within E. Sabitoglu's compositional oeuvre, and the composer's treatment of these themes is characterized by an expansive and distinctive approach.

Paragraph 1.2, titled “Features of the structural organization of E.Sabitoglu’s songs”, is dedicated to an in-depth examination of the underlying principles governing the construction and formation of musical compositions within the repertoire of the composer, E.Sabitoglu.

A comprehensive scrutiny of the compositions authored by the composer Emin Sabitoglu has revealed that within his extensive body of work in this genre, the predominant majority pertains to the Azerbaijani folk tradition and its distinct representatives. Notably, these compositions predominantly adhere to the lead-chorus structure, characterized by the incorporation of verses interwoven with chorus segments. Simultaneously, it is remarkable to note the rich and diverse

⁷ Mahmudov, E.S. Lirik mahnılar [Notlar]: / – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1965. – 23 s.

⁸ Mahmudov, E.S. Dərələr [Notlar]: / – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 970. – 58 s.

⁹ Mahmudov, E.S. Bakı, sabahın xeyir [Notlar]: / – Bakı: İşıq, – 1975. – 62 s.

¹⁰ Mahmudov, E.S. Gözümdə Leylisen [Notlar]: / – Bakı: İşıq, – 1980. – 42 s.

¹¹ Mahmudov, E.S. Nə gözəldir Azərbaycan [Notlar]: / – Bakı: İşıq, – 1986. – 26 s.

manner in which the composer employs this form within each individual work. Amidst this multifaceted utilization of the lead-chorus structure in the composer's songwriting, there exist discernible characteristic features that persist across these compositions. Indeed, this entails the incorporation of individual motives, phrases, and even complete musical structures from verses into the chorus. Furthermore, the resulting structures stemming from such integration exhibit remarkable diversity and are intricately linked to the scale of both the structural components themselves and the scale of the borrowed musical constructions “Balıqçılar nəğməsi” (Balıqçılar neğmesi), “Sənin üçün” (Senin uchun), “Eylədi” (Eyledi), “Gözümdə Leylisən” (Gözümde Leylisan), “Çay” (Çay), “Bakı, sabahın xeyir” (Bakı, sabahın xeyir), “Bura Qafqazdır” (Bura Qafqazdır), “Qəlbimdə qaldın” (Qəlbimdə gəldin), “Gün keçdi” (Gün keçdi), “Təkcə ümid qalsın” (Təkcə ümid qalsın), “Şirin dil” (Şirin dil), “Güllər” (Güllər), “İnsaf da yaxşı şeydir” (İnsaf da yaxşı şeydir), “Ayrılma məndən” (Ayrılma menden), “Ana Kür” (Ana Kür), “Özümdən küsürəm” (Özümdən küsürəm), “Dağlar” (Dağlar).

Notwithstanding the notable prevalence of the method of intonational similarity between the verses and choruses in E. Sabitoglu's compositions, there exist a few exceptional instances within his body of work where no thematic connection between the sections of the form can be discerned. Notable examples of such divergence include: “Layla” (Layla), “Gilavar” (Gilavar), “Nə olar” (Ne olar).

In addition to the prevalent lead-chorus form, it is worth noting that several of E. Sabitoglu's compositions exhibit a verse structure as their foundational framework. Furthermore, the composer demonstrates versatility by incorporating other classical musical structures in various songs. For instance, the song “Sahildə” (Sahilde) employs a rondo structure, while “Bəlkə də” (Belke de) utilizes a three-part structure as part of its compositional design.

Paragraph 1.3, titled “On the interaction of poetic and musical forms in the songs of the composer Emin Sabitoglu”, delves into a comprehensive exploration of the distinctive attributes characterizing poetic forms and their intricate interactions with musical forms within the compositions of the esteemed composer, Emin

Sabitoglu. To discern the nuances of the interplay between musical and poetic forms within E.Sabitoglu's vocal compositions, we have provisionally categorized all the poetry employed in the composer's songs into three distinct groups. The first group comprises songs wherein the poetic foundation maintains a consistent number of syllables throughout the entirety of the composition (comprising 27 songs). The second group encompasses songs characterized by varying syllable counts between different structural elements, particularly the verse and chorus (comprising 9 songs). The third group comprises songs distinguished by a fluctuating number of syllables within individual lines of the poetic material (comprising 17 songs).

As revealed by the analysis, within the first group of songs, the composer frequently employs poetic forms that closely align with those found in folk poetry traditions. The predominant poetic structures in E.Sabitoglu's songs are the seven-syllable form, closely associated with the national poetic bayat, and the eleven-syllable form, which corresponds to the poetic goshma tradition. A slightly lesser emphasis in E.Sabitoglu's songwriting is placed on eight-syllable poetic forms, characteristic of the gurayla tradition. The most prevalent method of aligning poetic and musical forms in songs featuring a seven-syllable poetic foundation is the principle where two lines of poetic text correspond to a single musical sentence. A similar pattern emerges in songs grounded in an eight-syllable poetic structure. It's important to note that this fundamental principle of interaction between musical and poetic form persists irrespective of the rhyme characteristics of the poem. Among E.Sabitoglu's songs that are built upon an eleven-syllable poetic foundation, the principles governing the interaction between musical and poetic forms tend to involve each poetic line corresponding to a complete musical sentence. In some instances within these songs, the principle of variability takes precedence in shaping the interaction between musical and poetic structures.

Within the second group of vocal works, where varying numbers of syllables are present in different structural parts, it is noteworthy that structures aligned with traditional poetic genres and their specific organizational features retain a significant presence. As such, the

majority of songs within the second group are rooted in either seven- or eleven-syllable forms, continuing to draw from the conventions of traditional poetry.

Within the third group of songs, which are based on poems with a variable number of syllables, it is notable that the variability itself manifests in distinct ways across different poetic works. Frequently, the fluctuation in syllable counts corresponds to shifts in the principles governing the interaction between music and lyrics, reflecting a dynamic relationship between the two elements.

Chapter 2, titled “Features of the musical language of Emin Sabitoglu’s songs”, encompasses an extensive and meticulous examination of various components within the composer's musical language, including melody, mode, rhythm, and the nuanced interaction of intonation between the piano and vocal components in E.Sabitoglu's songs. Chapter 2 is structured into four distinct paragraphs, with the initial paragraph further subdivided into three sections for detailed exploration.

Paragraph 2.1, entitled “Stylistic features of the melodic language of songs by E.Sabitoglu”, entails an in-depth exploration of three key facets within this context. These include the examination of intonation content in the melodic structure of vocal miniatures, the discernment of Azerbaijani traditional music's impact on the intonation language found in the songs, and an analysis of the dramatic arrangement of melody within the compositions.

First section 2.1.1. “Features of the intonation content of melody in the songs of E.Sabitoglu” illuminate the palette of intonation content found in the composer’s vocal miniatures.

A notable stylistic hallmark within the melodic language of composer E.Sabitoglu is the conciseness of intonation content, even when the composition exhibits active dramatic progression. This trait is evident in pieces such as “Gənclik nəğməsi” (Ganjlik neghmesi), “Bəlkə də” (Belke de), “Balıqçılar nəğməsi” (Balıqchilarin neghmesi), “Bu gecə” (Bu geje), “Sənin üçün” (Senin uchun), “Sahildə” (Sahilde), “Dağlar” (Daghlar), and “Bakı, sabahın xeyir” (Baki, sabakhin kheyir). A meticulous analysis of E.Sabitoglu's songs unveils how the composer, starting with initially brief and at times modest intonations,

skillfully transforms and subjects them to various alterations, thereby achieving a captivating and exceptionally diverse development of the melodic lines in his vocal compositions.

The second section 2.1.2., “The origins of Azerbaijani traditional music in the intonation language of E. Sabitoglu’s songs”, investigates the connection between the composer's melodic language and its national roots. A thorough examination of E.Sabitoglu's melodic language has revealed distinct intonations that play a pivotal role in the development of his songs, and these intonations exhibit a close affinity with those characteristic of Azerbaijani traditional music.

One prominent intonation that stands out is singing, a characteristic deeply ingrained in E. Sabitoglu's work. It is apparent that in E. Sabitoglu's repertoire, singing is an integral element, with scarcely any of his songs lacking this intonation. The significance of singing in shaping the melodic content is especially pronounced in compositions like “Dağlar” (Daghlar), “Nə gözəldir” (Ne gozeldir), “Heç xəbər yoxdu sənə” (Hech xeberin yoxdu senin), “Uzaq yaşıl ada” (Uzag yashil ada), “Ana Kür” (Ana Kur), “Mavidir” (Mavidir), “Sənə üçün” (Senin uchun), “Şirin dil” (Shirin dil), “Çiçək yağışı” (Chichek yaghishi), “Kəpənək” (Kepenek), “Azərbaycan” (Azerbaijan), “Nə gözəldir Azərbaycan” (Ne gozeldir Azerbaijan), “Solmaz haqqında mahnı” (Solmaz khagginda makhni), “Yusifim” (Yusifim), “Usta Xanoğlu” (Usta Khanoghlan), and “Tarla qəhrəmanları” (Tarla gakhramalari). Furthermore, within E.Sabitoglu's body of work, there are instances where singing not only assumes a dominant role but also acts as the formative intonation that profoundly shapes the development of the melodic lines, as exemplified in “Gilavar” (Gilavar).

Closely aligned with the intonation of singing is the technique of repetitive motifs, which bears a strong resemblance to the melodic organization found in Azerbaijani traditional music. In many instances, this intonation technique is intertwined with singing, where the repetition of foundational motifs transforms into the intonation of singing. This pattern not only underscores the modal essence of the foundation but also accentuates the connection between the two

elements. This technique is notably present in compositions like “Qəhrəman Fərman” (Gakhraman Ferman), “Mübarək olsun” (Mubarek olsun), “Dərələr” (Dereler), “Belə ola həmişə” (Bele ola hemishe), “Eylədi” (Eyledi), “Bu gecə” (Bu gece), and “Sən bağışladın” (Sen baghishladin).

A distinctive technique frequently employed for structuring melodic lines in Azerbaijani traditional music is the use of sequences. E. Sabitoglu's songs exhibit a notable abundance and diversity of sequences, encompassing various characteristics akin to those found in traditional Azerbaijani folk music. These characteristics include double sequences, sequences evolving from exceedingly concise motifs, descending sequences, predominantly ascending sequences, monochromatic sequences, variant sequences, and sequences characterized by a gradual reduction in motive as they approach the final cadence.

Sequences and sequential techniques indeed play a significant role in shaping the melodic lines of several of E.Sabitoglu's songs, including “Nə gözəldir” (Ne gozeldir), “Bu gecə” (Bu gece), “Dərələr” (Dereler), “Bəlkə də” (Belke de), “Ayrılma məndən” (Ayrilma menden), “Özümdən kəsürəm” (Ozumden kusurem), “Şirin dil” (Shirin dil), and “Song” from the film soundtracks “Gün keçdi” (Gun kechdi), “Bura Qafqazdır” (Bura Gafgazdir), “Kəpənək” (Kepenek), and “Nə gözəldir Azərbaycan” (Ne gozeldir Azerbaijan). These compositions demonstrate the intricate use of sequential techniques to create engaging melodic structures.

It is worth highlighting that, akin to Azerbaijani folk songs, E.Sabitoglu's vocal miniatures often feature the intonation of singing predominantly concentrated within the development of the verse, while sequentiality becomes a notable characteristic in the melodic progression of the chorus. This distinction is evident in compositions such as “Gənclik nəğməsi” (Ganjlik neghmesi), “Nə danışdın, nə dindin” (Ne danishdin, ne dindin), “Güllər” (Guller), “Gözümdə Leylisən” (Gozumde Leylisen), “Nə olar” (Ne olar), “Zaman” (Zaman), “Vətən bayatılar” (Veten bayatilar), and “Yusifim” (Yusifim).

Third section 2.1.3. “Dramaturgical organization of melody in the songs of E.Sabitoglu” reveals the basic principles of dramatic development in the composer’s vocal miniatures.

A meticulous analysis of the composer's songs, particularly in the context of the overall dramatic organization of melody, reveals that E.Sabitoglu often gravitates toward two distinct types of organization. This preference leads to the prevalence of two primary governing principles within his compositions. One of these principles involves structuring the work around a gradual decrease in the melodic line's altitude, signifying a clear inclination towards descent. This approach is evident in songs such as “Bu gecə” (Bu gece), “Sən bağışladın” (Sen baghishladin), “Belə ola həmişə” (Bele ola hemishe), “Nə danışdın, nə dindin” (Ne danishdin, ne dindin), and “Nə gözəldir Azərbaycan” (Ne gozeldir Azerbaijan).

Another equally significant and even more prevalent principle governing the dramatic organization of melody across the entire song within E. Sabitoglu's work is characterized by a distinct contrast in the melodic altitude between the chorus and the verse. In this principle, the melody of the chorus soars to notably higher pitches compared to the melodic phrases in the verse. This approach is exemplified in songs such as “Bakı, sabahın xeyir” (Baki, sabakhin kheyir), “Qəlbimdə qaldın” (Gelbimde galdin), “Vətən bayatıları” (Veten bayatilar), “Kəpənək” (Kepenek), “Zaman” (Zaman), “Mübarək olsun” (Mubarek olsun), “Solmaz haqqında mahnı” (Solmaz hagginda makhni), “Muğanın tacı” (Mughanin taji), “Usta Xanoğlu” (Usta Khanoghlan), “Tarla qəhrəmanları” (Tarla gahramanlari), “Dağlar” (Daghlar), “Heç xəbərin yoxdu sənin” (Hech xeberin yoxdu senin), “Uzaq, yaşıl ada” (Uzag, yashil ada), “Gözümdə Leylisən” (Gozumde Leylisen), “Mavidir” (Mavidir), “Sənin üçün” (Senin uchun), “Ayrılma məndən” (Ayrilma menden), as well as “Balıqçılar nəğməsi” (Baligchilar neghmesi), and “Gilavar” (Gilavar).

The important role of melodic means in organizing the holistic indivisible dramaturgy of vocal miniatures in the work of E. Sabitoglu is expressed in the following feature. This is a technique of highlighting the title or main idea of a song with appropriate intonations. When using this technique, the composer adheres to two

ways of implementing it. The first way is to highlight the title or main idea of the song with intonations that are significantly different from the rest of the melodic material. As a result, the listener's attention, voluntarily or involuntarily, is drawn to this phrase or phrase. The second method is somewhat related to the principle of leitmotif development. In such cases, the intonations that the composer uses to highlight the title or main idea of the song are not very different from the other material, but every time the main idea of the work appears in the text, it is immediately accompanied in the melodic line by the same unchanging intonations.

Paragraph 2.2, titled “Intonation interaction of piano and vocal parts in E. Sabitoglu’s songs”, is dedicated to the examination of the interplay between the piano and vocal components within the composer's songs.

Nearly all of E. Sabitoglu's songs exemplify an organic synergy between the soloist and piano parts, with the vocal component assuming a leading role. One significant characteristic of the piano part in E. Sabitoglu's songs is its melodic cohesion with the soloist's part, albeit expressed in various manners. Frequently, this is achieved through the support or partial duplication of the vocal part's melodic line within the accompaniment. Such support may not always be comprehensive but is often partial. An interesting form of interaction between the parts is illustrated in the song “Sahildə” (Sahilde), where the piano, by supplementing the more concise vocal phrases with distinct intonations, appears to “speak” on behalf of the vocalist. Moreover, in the piano's rendition, the shared intonations between the parts resonate more richly, thanks to the piano's capability for octave and chord doubling.

Another manifestation of melodic unity between the piano and vocal parts is achieved by incorporating thematic elements borrowed from the soloist's part into an independent piano section, typically found in the introduction. An example of this can be observed in the song “Belə ola həmişə” (Bele ola hemishe). In the song “Dağlar” (Daghlar), besides the introduction, the piano features solo sections within the chorus that incorporate intonations borrowed from the

vocalist, further demonstrating this melodic unity and interaction between the two parts.

Frequently, E.Sabitoglu's songs showcase a harmonious interplay between both types of intonation unity, involving both the duplication of the accompaniment part of the vocal's melodic line and the incorporation of thematic elements borrowed from the soloist's part into independent piano sections. This synergy can be observed in compositions like “Ana Kür” (Ana Kur), where both techniques work together to create a rich and integrated musical experience.

Less frequently, in E. Sabitoglu's songs, one can encounter instances where there is a complete absence of intonation interaction between the piano and vocal parts. In these examples, the piano part typically possesses distinct and characteristic intonations that are equally vibrant and memorable when compared to the soloist's part. Importantly, these intonations do not contradict or detract from the primary artistic image but rather serve to accentuate its multifaceted nature. An illustration of this can be found in the song “Bəlkə də” (Belke de).

Paragraph 2.3, titled “The modal basis in the songs of E. Sabitoglu”, delves into the examination of the national modal foundation present in the composer's miniatures. The investigation of the mode-tonal foundation within E.Sabitoglu's vocal miniatures represents a significant phase in the exploration of the stylistic attributes of his compositions. It's noteworthy that Azerbaijani modes, along with their inherent expressive potentials, emerge as a primary tool employed by the composer to craft vivid artistic images in each of his songs.

A defining characteristic of Azerbaijani modes is their manifestation through the intonations that compose the melodic lines of musical works. Consequently, a pivotal aspect of scrutinizing the modal foundation of E.Sabitoglu's songs revolves around the examination of their intonation content.

E.Sabitoglu effectively harnesses the expressive capabilities and intonation characteristics of nearly all Azerbaijani modes within his music. Nevertheless, through a comprehensive analysis of all the

composer's vocal miniatures featured in his five collections, specific modal preferences of the composer have been discerned.

Indeed, among E.Sabitoglu's compositions, certain Azerbaijani modes stand out for their vivid expressiveness and importance. The *lad rast* mode, found in songs such as “Gün keçdi” (Gun kechdi) and “Mübarək olsun” (Mubarek olsun) is one such striking and expressive example. Additionally, the *Shushter* mode, featured prominently in “Heç xəbər in yoxdu sən in” (Hech kheberin yoxdu senin) holds significance within E. Sabitoglu's songs. The *Bayati-Shiraz* mode also plays a notable role in the development of some of his compositions. Furthermore, the mode *shur*, as exemplified in “İnsaf da yaxşı şeydir” (Insaf da yaxshi sheydir), is of no less importance in the chamber vocal music of E. Sabitoglu.

Section 2.4, titled “Features of the metro-rhythmic organization of E. Sabitoglu’s songs”, focuses on examining the rhythmic evolution and metric foundation of the composer's songs.

A thorough examination of the metro-rhythmic organization in E. Sabitoglu's songs reveals one of the most distinctive features in the musical language of these compositions: the persistent and *ostinato* repetition of specific rhythmic patterns throughout the entirety of a work or a significant portion of it. Examples of this characteristic can be observed in songs such as “Çoban Boran” (Choban Boran), “Bura Qafqazdır” (Bura Gafgazdir), “Bəlkə də” (Belke de), “Vətən bayatıları” (Veten bayatilar), “Bu gecə” (Bu geje), “Sən bağışladın” (Sen baghishladin), “Güllər” (Guller), and “Sahildə” (Sahilde).

Another distinct category of songs by composer E. Sabitoglu, where the development is anchored in a rhythmic *ostinato*, encompasses compositions in which individual sections of the form rely on distinct and divergent rhythmic patterns from each other. Examples of such compositions include “Axtar sən məni” (Akhtar sen meni), “Zaman” (Zaman), “Nə gözəldir Azərbaycan” (Ne gozeldir Azerbaijan), and “Qəhrəman Fərman” (Gehraman Ferman).

A distinctive attribute of the metro-rhythmic organization in E. Sabitoglu's songs is the incorporation of rhythmic variation. This characteristic is exemplified in songs such as “Uzaq, yaşıl ada” (Uzag, yashil ada), “Çay” (Chay), “Heç xəbər in yoxdu sən in” (Hech xeberin

yoxdu senin), “Tərən bacım” (Terlan bajim), and “Solmaz haqqında mahnı” (Solmaz khagginginda makhni).

Among the techniques employed for rhythmic development in E.Sabitoglu's songs, a notable role is attributed to rhythm in generating onomatopoeia within the composer's vocal miniatures. This can be observed in compositions such as “Kəpənək” (Kepenek) and “Sahildə” (Sahilde).

Another notable characteristic of the metro-rhythmic organization found in many of composer E.Sabitoglu's songs, as featured in his collections, is the presence of a dance foundation. These compositions, in various ways, are intertwined with elements of national dance. For instance, the song “Bura Qafqazdır” (Bura Gafgazdir) is firmly rooted in the most popular Caucasian dance, the Qaytağı or Lezginka. The vocal miniature “Özümdən küsürəm” (Ozumde kusurem) exemplifies the composer's engagement with the metro-rhythmic foundation and the Tango style in general. However, more frequently, when incorporating dance elements into his songs, the composer often integrates the Waltz element. This can be observed in compositions like “Sahildə” (Saholde), “Dön, yenə dön” (Don, yene don), “Bəlkə də” (Belke de), “Nərminin nəğməsi” (Nerminin neghmesi), “Uzaq, yaşıl ada” (Uzag, yashil ada), “Gənclik nəğməsi” (Ganjlik neghmesi), and “Güllər” (Guller).

It's worth noting that the three-part structure, characteristic of the waltz, is present in some vocal miniatures by the composer, even when these songs do not have a direct dance basis. Regarding the composer's metric preferences, particular attention should be paid to the prevalence of the 6/8 time signature in his vocal miniatures. This prevalence can be attributed to the strong connection between E.Sabitoglu's musical language and national traditional music, where the 6/8 time signature is a defining characteristic. The internal variation between 6/8 and 3/4 in some of the composer's songs, such as “Nə olar” (Ne olar), further illustrates this metrorhythmic feature that links the composer's musical language with traditional national music. In general, metric variability is a recurring aspect in many of the composer's vocal miniatures, as evident in songs like “Ana Kür” (Ana Kur), “Bakı, sabahın xeyir” (Baki, sabakhin kheyir), “Təkcə

ümid qalsın” (Tekje umid galsin), “Çiçək yağışı” (Chickek yaghishi), and “Zaman” (Zaman).

The conclusion section serves as a platform for summarizing the principal findings of the study.

By defining the objective of this scientific research as the examination of the stylistic attributes of Emin Sabitoglu's songs featured in his five collections, we have delineated a set of tasks. These tasks were identified to facilitate the accomplishment of our stated goal.

1. In the initial phase of our exploration into the stylistic attributes of the songs, we embarked on an analysis to ascertain the thematic content and genre diversity within the vocal miniatures. Our findings revealed a rich thematic palette encompassing the lyrical figurative sphere, spanning various facets of love and lyrical themes, alongside the celebration of natural imagery. Notably, themes of patriotism and the exaltation of the Azerbaijani people's labor feats hold significant importance in the composer's songwriting. It is noteworthy that E. Sabitoglu approaches each of these themes with remarkable breadth. Our analysis of vocal miniatures further revealed that a prominent stylistic feature in the composer's songs is the synthesis of genres.

2. The subsequent objective in our research was to examine the structural organization of the songs. The vast majority of these compositions are structured in the form of a lead-chorus (verse-chorus) format. In the case of E. Sabitoglu, this form exhibits remarkable variability, captivating us with its diverse and rich structures in each work. A distinctive feature of the lead-chorus form in the composer's songs is the incorporation of individual motives, phrases, and even entire constructions from the verses into the chorus. Consequently, this traditional verse-chorus structure acquires a supportive form. Importantly, the recurrence of verse intonations in both the chorus and the songs is not solely due to their connection with the poetic foundation of the vocal miniatures. Despite the predominance of the lead-chorus form in E.Sabitoglu's songwriting, other structural arrangements can also be found among his compositions.

3 Our investigation into the interaction between poetic and musical forms within the songs of E.Sabitoglu reveals that the

composer predominantly draws inspiration from poetic forms closely aligned with those of folk poetry, such as bayat, goshma, and gerails. In terms of harmonizing musical and poetic forms in these songs, we can infer that the primary factor influencing their interaction is the syllabic count within a given line of poetry. For instance, in vocal miniatures or segments thereof that hinge on a poetic form characterized by a smaller number of syllables, particularly seven or eight, the prevailing principle involves correlation, wherein one musical sentence corresponds to two lines of poetic text. Conversely, in vocal works where the number of syllables in the poetic form is greater – typically nine, eleven, or fifteen – each line generally constitutes a self-contained musical sentence. Notably, our detailed analysis of E.Sabitoglu's songs underscores that the organizational features of the musical form do not exhibit a direct correlation with the characteristics of the rhyme scheme in the poetic form.

4. The primary objective in delineating the stylistic attributes of vocal miniatures entailed a comprehensive exploration of the fundamental components comprising the composer's musical language. Addressing this task necessitated a systematic investigation of each of the primary elements within the author's musical discourse, namely melody, modal tonal framework, and metrorhythmic foundation.

5. A pivotal phase in the research endeavor to ascertain the stylistic attributes of songs involved the identification of the stylistic facets within the realm of melodic language. In the course of our analysis, we discerned that one of the most notable characteristics of E.Sabitoglu's melodic language is its remarkable conciseness in terms of intonation content, coupled with the composer's capacity to craft a wide array of developments employing minimal intonation resources. Furthermore, our meticulous examination of E. Sabitoglu's melodic language enabled us to accentuate certain intonations that bear a strong resemblance to those prevalent in Azerbaijani traditional music. Within this context, we emphasize the prominence of singing – an exceedingly common intonation in the melodies of Azerbaijani traditional music. Closely related to the singing intonation is the practice of reiterating a foundational motif, a technique that is also highly characteristic of the melodic structure found in Azerbaijani

traditional music compositions. Moreover, we observed that one of the most characteristic methods for structuring a melodic line is the use of sequences, which exhibit distinctive traits associated with Azerbaijani traditional music compositions.

Another noteworthy facet of the melodic composition in E.Sabitoglu's vocal miniatures is the structure of dramatic melodic development within the songs. In this context, we have identified distinctive characteristics, namely the prevalence of two principal principles of dramatic evolution: a gradual descent in melodic height and a specific melodic progression wherein the chorus exhibits a significantly higher pitch than the verse. The significant role played by melodic elements in shaping the overall dramaturgy of vocal miniatures in E. Sabitoglu's oeuvre is further exemplified through the employment of a technique designed to emphasize the song's title or primary theme through the use of appropriate intonations.

6. Within our exploration of the intonational language of vocal miniatures, we delved into the nuances of the interaction between the piano and vocal parts in the songs, yielding specific findings. E. Sabitoglu exhibits a penchant for a style of interaction where both performers' parts progress in alignment with shared or highly congruent intonations. Notably, melodic unity between the vocal and piano components frequently characterizes the composer's vocal miniatures. Conversely, instances of complete absence of intonational interaction between the parts are less prevalent in E. Sabitoglu's songs.

7. Our research also delved into the mode-tonal foundation of the songs, uncovering its significance in shaping the emotional texture of the compositions. Azerbaijani modes, celebrated for their capacity to imbue music with emotional depth, emerged as a crucial tool in the composer's arsenal. Consequently, the national modal basis assumed a pivotal role in infusing emotional diversity into Emin Sabitoglu's songs.

8. Our investigation also scrutinized the rhythmic and metrical aspects of E.Sabitoglu's songs, revealing several distinctive features. One prominent characteristic is the persistent repetition of specific rhythmic patterns throughout entire compositions or portions of them. Additionally, rhythmic variation serves as another hallmark feature,

manifesting in various songs. The composer effectively employs rhythm to evoke onomatopoeic effects in select vocal miniatures, along with incorporating dance rhythms into his works. The prevalence of the 6/8 meter, sometimes interlaced with internal variations of 6/8 and $\frac{3}{4}$, underscores the deep connection between Emin Sabitoglu's musical language and Azerbaijani traditional music.

In conclusion, our comprehensive analysis of Emin Sabitoglu's songs reveals a profound connection between the composer and Azerbaijani musical culture. His works vividly portray his love and admiration for his homeland, its history, and its people. The structural organization of his poetic forms closely resembles the structures of folk poetry genres, and his musical language draws extensively from the characteristics of Azerbaijan's traditional musical art. Furthermore, his songs demonstrate a deep understanding of global classical music traditions, particularly evident in their structural organization. Sabitoglu's compositions reflect a fresh perspective on established forms and traditions, with each decision by the composer thoughtfully driven by the thematic content of the composition, aimed at vividly and precisely conveying the artistic image of the musical work.

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The defense will be held on 30 november 2023 at 12:00 at the meeting of the Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Baku Music Academy named after Uzeyir Hajibeyli.

Address: AZ1014, Baku, Shamsi Badalbeyli str.98.

Dissertation is accessible at the library of the Baku Music Academy named after Uzeyir Hajibeyli.

Electronic versions of the abstract is available on the official website of the Baku Music Academy named after Uzeyir Hajibeyli.

Abstract was sent to the required addresses on 30 october 2023.

Signed for print: 26.10.2023

Paper format: 60x84 1/16

Volume: 43872

Number of hard copies: 20